

JUN 12 1924 /

©CIL 20300 C

✓ NOT ONE TO SPARE ✓

✓ Photoplay in five reels ✓

✓ From the Poem WHICH SHALL IT BE ✓

by Mrs. E. L. Beers ✓

Directed by Renaud Hoffman ✓

Author of the Photoplay
of the United States

JUN 12 1924

Here's a photoplay without a hero or a villain—just a sincere and gripping story of simple people.

©CLL 20300

PRESS S
ON

"NOT ONE TO

W. W. HODKINSON CORPORATION, 469 FIFTH

WONDER PICTURE OF THE YEAR BY STORM; PUBLIC AND C DAILY PRESS ENTHU

IT'S NOT OFTEN THAT A PICTURE RECEIVES COMMENT IN THE EDITORIAL COLUMNS OF A TRADE JOURNAL. HERE'S WHAT THE EDITOR OF THE MOVING PICTURE WORLD SAID ABOUT "NOT ONE TO SPARE!"

A PICTORIAL GEM

We have just returned from a modest picture, shown without any blaring advance trumpet or any slyly whispered propaganda. A picture without a hero, a villain, a "massive" set, or a bathing pool scene. And we feel that we have seen one of the biggest pictures of the year. We feel that we have recognized one of the screen's coming creators. "Not One to Spare" is the picture. You will hear more of it—wait. You will hear more of its creator, a young man by the name of Renaud Hoffman. It is a picture that needs only audiences to establish its place. And we are not among those who say when discussing the unusual in pictures: "But the exhibitor won't see it." The exhibitor is a human being. "Not One to Spare" has been built for humans.

(Signed) ROBERT E. WELCH.

JOE DANNENBERG, EDITOR OF FILM DAILY, GIVES HIS IMPRESSION OF THE PICTURE IN THE FOLLOWING GLOWING TERMS:

ONLY TOO SELDOM

Once in a while—in a very great while—a picture slides in without fuss and noise and proves worth while. This happened during the week. When John Flinn landed the crew to look at "Not One to Spare." A little picture, but with a theme as big as the great open spaces. . . .

It is full of homely sentiment; with a flock of kiddies that tear at your heart strings and get you. . . . A delight and joy. . . .

Write-Up From The
"Christian Science Monitor"
"NOT ONE TO SPARE"

New York, April 7.—Cameo Theatre, April 6.—"Not One to Spare" is a motion picture based on Ethel Lynn Beers' well-known poem.

NEW YORK TIMES LAUDS THE YE
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"NOT ONE TO SPARE"

Here's the Wonder Picture Of the Year!

An amazing sensation that will grip you, thrill you, make you laugh, make you cry and give you a new knowledge of the human heart.

A Madeline Brandeis Production

From the poem by
Mrs. E. L. Beers

Adapted and Directed by
Renaud Hoffman



Three-Column Ad Cut N

RESS SHEET ON ONE TO SPARE"

When a picture moves world-weary New Yorkers to tears and laughter, you know it has real pathos and humor.

CORPORATION, 469 FIFTH AVENUE, NEW YORK CITY

THE YEAR TAKES NEW YORK AND CRITICS OF TRADE AND ENTHUSIASTIC IN THEIR PRAISE

ONE TO SPARE

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Picture
Year!

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poem by
L. Beers

Directed by
Hoffman



.....(date)

at the

Strand Theatre

WILLIAM A. JOHNSTON, EDITOR OF THE MO-
TION PICTURE NEWS, WRITES:

"Hodkinson gave a special showing at the Cameo this week of a new kind of feature titled 'Not One to Spare,' with the idea of asking the critics whether or not the picture should go forth to exhibitors. For our part we vote: yes.

"It is just a sweet, tearful 'home, sweet home,' picture. It started out as a short subject, but just couldn't stop making itself into a feature length. No villain, no tense action, no hokum—but it will give about everyone that sure-fire pleasure of some tears. Most all of us come from homes where if poverty didn't rule pretty harshly at least economy prevailed to the point of pathos and the little touches here and there will pierce the most stolid heart and even a flapper's superficiality. It's different. If every exhibitor will advertise it as such and tell why, we can easily figure a good house and a pleased audience."

OPINION OF GEORGE BLAISDELL, EDITOR OF THE EXHIBITORS' TRADE REVIEW:

A goodly number of motion picture partisans gathered at the Cameo on the morning of March 19, at the invitation of John Flinn of the Hodkinson company, to witness the filming of "Not One to Spare." The picture is a simple little subject, but there is a powerful appeal packed in its tale of a family of nine. At the head of this brood of seven children is a workaday farmer father and everyday mother. The well-to-do bachelor brother of the farmer writes that for one of the children given him for adoption he will write a handsome check for the benefit of its parents. The pull comes when the parents struggle for a decision. Renaud Hoffman is the producer, and he shows himself a master of pathos and also incidentally of a happy ending.

Three-Column Ad Cut No. 4

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held over at the Cameo for a second week.

Some Praise From Variety "NOT ONE TO SPARE"

One of those tear-compelling little pictures that is going to be a money-maker for producer, distributor and the exhibitor. It is a little picture that didn't

without any blaring advance trumpet or any slyly whispered propaganda. A picture without a hero, a villain, a "massive" set, or a bathing pool scene. And we feel that we have seen one of the biggest pictures of the year. We feel that we have recognized one of the screen's coming creators. "Not One to Spare" is the picture. You will hear more of it—wait. You will hear more of its creator, a young man by the name of Renaud Hoffman. It is a picture that needs only audiences to establish its place. And we are not among those who say when discussing the unusual in pictures: "But the exhibitor won't see it." The exhibitor is a human being. "Not One to Spare" has been built for humans.

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**Write-Up From The
"Christian Science Monitor"**
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New York, April 7.—Cameo Theatre, April 6.—"Not One to Spare" is a motion picture based on Ethel Lynn Beers' well-known poem.

Although advance notices proclaimed this picture as something different, as a film without a hero, a villain, a massive set, or a bathing pool, there was little chance of knowing what a genuine treat was in store until the opening scene flashed on the Cameo screen, and the simple tale of a New England farmer and his family began to unfold. Mr. Hoffman has pictured the poem with the same communicating sense of the enduring humanities that is to be found in the seventeenth century Dutch masters of genre paintings. John Meere and his wife have seven children, the oldest a growing stripling, and the youngest a curly-headed creature who has no compunction about setting her mark on stray cookies. John's rich brother, living in lonely luxury, offers to adopt one of the seven for a consideration, and the parents' perplexity as to which it shall be is the crux of the story. Fortunate is the director with such a cast. Ethel Wales is wonderfully fine as the mother. Willis Marks makes an excellent father, and the seven children are quite beyond praise. But the whole matter is bound up in Mr. Hoffman's subtle direction and beautiful photography, which rank with anything this season. A great deal of intelligence went into the making of "Not One to Spare."

NEW YORK TIMES LAUDS THE YEAR
The following review, reprinted in full from the New York Times, accorded "Not One To Spare," the wonder picture of the year in New York City. Never before has a picture been greeted with such critics alike. The popularity of the film was so great that it was

A delightfully simple yet most effective motion picture, with sterling pathos and glimpses of delicate comedy, is Renaud Hoffman's film version of the old school poem, "Which Shall It Be?" It will be recollected that these verses were penned by Ethel Lynn Beers, and although the beautiful photography does not attain the dramatic heights of "Over the Hill," it is much more natural than Harry Millard's most successful film.

"Not One to Spare," is an effort which the director can justly look upon with pride. We believe that it will bring tears to many an eye at the Cameo this week. It will refresh memories and possibly make for stouter hearts in the day's work, for after seeing it one looks tenderly upon every little child one sees in the street.

"Which shall it be? Which shall it be?
I looked at John, John looked at me."

Mr. Hoffman read these lines he thought the poem would make a film of two reels, but as he could not produce anything, too short. Mr. Hoffman has not resorted to our idea of hokum. He has merely told a sweet story of parental love for children and the love of boys and girls for one another.

He has pictured a poor mother and father with seven children—seven little mouths to feed, but seven little hearts with cheer. They are average children with usual inclinations. They quarrel and they disobey, and the older boy has a longing to be as free as he sees a bird. There is a younger boy with a lame leg, with pain written on his little face, and an older girl who plays the violin. A lot of hard work keeps them all going, of which John Moore (Willis Marks) is well aware, as is also his wife, impersonated by Ethel Wales, who has the principal maternal role in "The Covered Wagon."

On the other hand, there is Robert Moore, the wealthy brother in a magnificent house, who has no children. He wants some little child to love, and so we see him writing a letter to John, in which he, in an almost imploring sentence, asks John to spare just one of his large family. He is willing in return to give John a house and land and a generous allowance for the rest of his life.

The day had been a busy one for John. And in the evening the postman brought the letter. The children had gone to bed. The first reading of the missive made John and his wife ponder, the father from a little less affectionate viewpoint than the mother. It was an excellent offer to him. To her it was something which could not very well be refused; but—who should it be?

With the old oil lamp they go to the rooms in which are their sleeping youngsters. The two youngest ones were not to be considered. They would never be happy away from their own home, poor though it was. The oldest boy needed a guiding hand, and after all he was a fine boy. They had seven, but it was a problem which one they could really spare.

**Here's the
Wonder Picture
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A Madeline Brandeis Production

From the poem by
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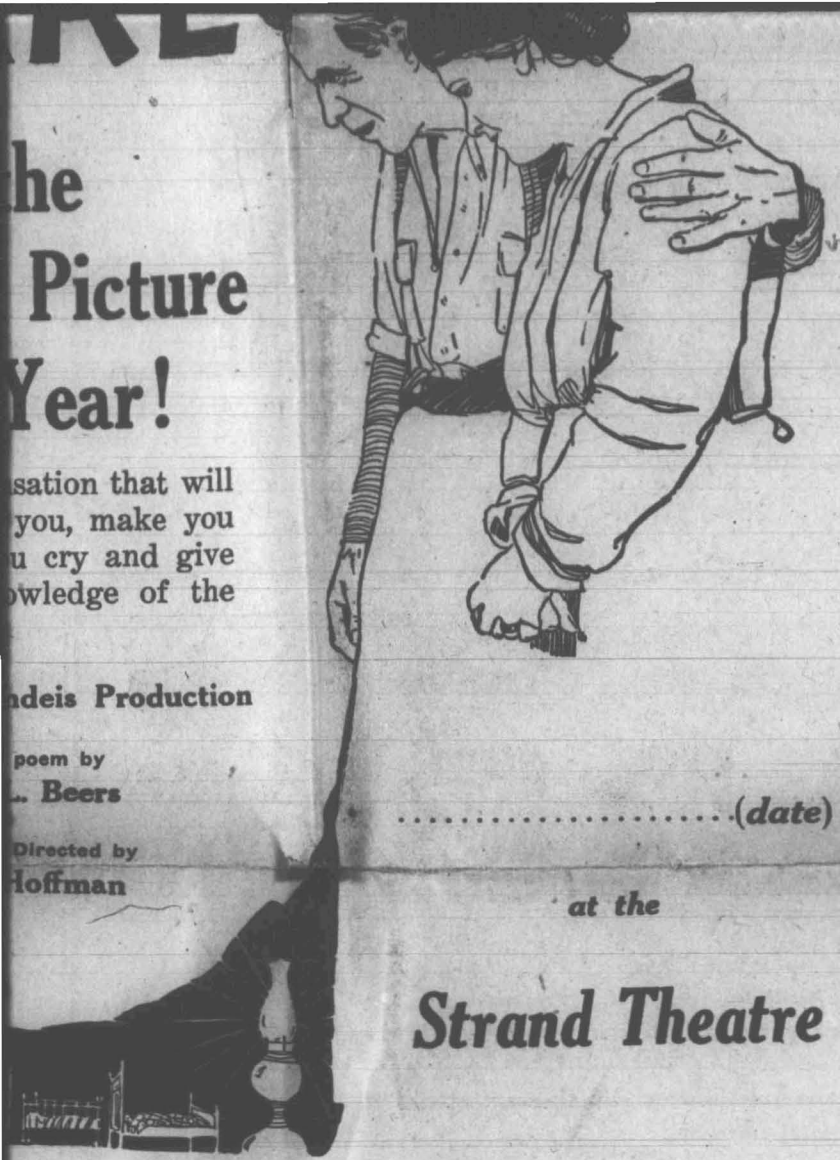
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They come downstairs and sit and think, when suddenly the father's
eyes light upon the words "a generous allowance for the rest of your life."
He decides. They will send the oldest girl. It will be an excellent oppor-
tunity for her. You then see the mother picturing the daughter taking violin
lessons in an expensively furnished room.

The decision is made, and thereupon without delay, next morning, the
girl is told all about it. So are the other children. Somehow they found they
loved their sister much more than they really knew, and even the older boy
crushed away a tear.

John and his daughter get into the buckboard and go to the station, and
behind them they leave a group of six children and a mother dumb with the
orrow at the parting. Tears come and are furtively rubbed from fresh young
cheeks and from the mother's face. Somehow or other, although there are
six of them left, the every-day work and amusement bring some thought of
the girl who has gone. In a little spat the two young boys suddenly remem-

ive just one of them! It seemed to the mother as if she could have
two or even three the previous morning. You can see that she is
happening that she is very silly to feel so downhearted about the loss of one
daughter, who after all is to have a wonderful home. Somehow comforting
herself is extremely difficult. May was so good and so sweet and it was such
joy to hear the music from her violin on a sunny afternoon. She would
ever hear that again in the same circumstances. With a sigh she continues
er work. The girl has gone, and there's nothing more to do about it. The
younger ones realize their mother's grief, and though she strives to hide the
ears, they can see them sparkling once in a while as she goes about her
housework.

Then like a flash of lightning the whole household is changed. The cats
appear to run around, the big boy arises from his lethargic posture, and the
younger ones tear around. The mother's eyes glisten with tears of joy. Father
has returned with May! They have probably missed the train. The dog jumps
in, wagging his tail.

"I—could—not say good-bye to her," says the sturdy John.

This much can be told of this story of love in a home, and we can also
say that there is an ending as clever as the rest of the production. It makes
one think that iron-hearted unresilient creatures bend and melt under the
eyes of affection, especially when it means love toward somebody, some child
they call their own.

Mothers, fathers, brothers and sisters will enjoy this picture. It is the
best of its kind that has ever been filmed, and the acting of the whole cast
is restrained and efficient. We understand that Mrs. Madeline Brandeis, for-
merly a leader in society in Omaha, Neb., whose horses are said to have won
many blues, is responsible for financing this production.

or not the picture should go forth to exhibitors. For
our part we vote: yes.

"It is just a sweet, tearful 'home, sweet home,'
picture. It started out as a short subject, but just
couldn't stop making itself into a feature length. No
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children is a workaday farmer father and everyday mother.
The well-to-do bachelor brother of the farmer writes that
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Renaud Hoffman is the producer, and he shows himself a
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Some Praise From Variety

"NOT ONE TO SPARE"

One of those tear-compelling
little pictures that is going to be
a money-maker for producer,
distributor and the exhibitor.
It is a little picture that didn't
cost a million dollars to produce
so the chances are that the ex-
hibitor can get it at a fair price
and sell it to his public. His
public are going to love it. It is
another one of those "Over the
Hill" things, full of weeps, and
that seems to be what the pic-
ture public wants.

The story is told in a simple,
straightforward manner with-
out frills.

The kick is in the trial of the
mother and father selecting a
child to give to the father's

eldest daughter the final choice.
Her leaving the home is another
wallop, but when at the last
minute the father changes his
mind and she is returned there
is the usual happy conclusion.

The picture is well directed
and has a cast in which names
do not stand out, but in which
there is 100 per cent playing
value. The mother role, played
by Ethel Wales, rings true, and
of the children the two little
girls, Mary McLane and Miriam
Ballah, both deserve unstinted
praise, especially the younger
of the two, for there is a little
artist if there ever was one. Of
the boys the youngster who en-
acts the wayward son is also an
understanding little figure in
the cast.

You can't go wrong playing
this one, for it is certain to hit
100 per cent for the women.
Tell them to bring extra hand-
kerchiefs.

Art=Strings of Blase Broadway

NOT

WHICH SHALL IT BE? WHICH SHALL IT BE?
I LOOKED AT JOHN, JOHN LOOKED AT ME,
DEAR PATIENT JOHN, WHO LOVES ME YET,
AS WELL AS WHEN MY LOCKS WERE JET.

Adapted and directed
by
Renaud Hoffman

A Madeline Brandeis
Production

'Not One to Spare'

An inspired picturization of the famous poem by Mrs. E. L. Beers took New York by storm. Here's what the critics thought of it:

The N. Y. Times said: "Mothers, fathers, brothers and sisters will enjoy this picture. It is the best of its kind that has ever been filmed."

The Morning Telegraph said: "Of the best ever carries an appeal straight to the heart."

"A theme as big as the great open spaces."—Film Daily.

"We have seldom seen more perfect acting."—N. Y. Sun.

"It is altogether lovely."—N. Y. World.

Robert E. Welch in the editorial columns of the Moving Picture World said: "A picture without a hero, a villain, a 'massive' set, or a bathing pool scene. And we feel that we have seen one of the biggest pictures of the year."

To miss seeing this picture is to miss one of the best things in life.



HODKINSON
RELEASE.

TO SPARE

The wonder picture of the year!

NOW PLAYING AT THE STRAND THEATRE

Four-Column Ad Cut No. 5

NOT



He Possessed—

Health, Riches, Power—
everything to command the
respect of men—yet he was
not happy.



OIL PAINTINGS

Beautify your lobby and you will see new faces at the box office. You can procure a set of Oil Paintings on "Not One to Spare," consisting of

- 1—30x40
- and
- 2—20x30

These are so made that you can unhook the two frames making two separate paintings.

Lawrence Reid in the Motion Picture News Says:

"NOT ONE TO SPARE"

(Hoffman—Hodkinson—4600 Feet)

It is a picture which radiates sentiment and charm. There is a fragrant, wistful appeal about its tender little story which is certain to find healthy response everywhere. Here is a picture that radiates love and affection—which capitalizes "home sweet home" in a manner that will bring a tug to the heart and a tear to the eye—and yet it is balanced with quaint humor that will bring a smile to the mouth. It speaks a language that will be understood in every clime—because of its universal theme.

It portrays quietly—without any recourse to hokum, tense action, villainy or other dramatic properties and inventions—a thread of sentiment which has to do with the love of parents for their children—parents who work themselves to the bone to provide for them. There is a charm about it—which suggests a lazy summer afternoon in the country. The atmosphere of a Vermont farm projects a quiet rusticity that glows with a homely quality.

Renaud Hoffman, the adaptor and director, who chose his subject from a poem "Not One to Spare," by Mrs. E. L. Beers—which appeared in the Fourth Readers a quarter of a century ago, understands children. He also understands the simple virtues of mankind. It may be that he started out to make a short subject—but the idea took on breadth—and wishing to exploit the homely qualities, the picture became one of feature length. It is not too long if one appreciates its sweet simplicity—its "Out-to-old-Aunt-Mary's" character. Mr. Hoffman has used commendable tact in fashioning this sentimental piece. It resembles a pastel drawing of a quiet day at a farm.

Peace and contentment are in this home. The farmer's brother has met with financial success, but his heart is lonely. In his old age he wishes for the patter of little feet—the caress of little hands. So he offers the father of seven children an estate and an allowance for one of

the youngsters if he will consent to having the child adopted by him. The parents visit the children as they lie tucked in bed. And they cannot give up a single one.

No drama here—is there? Yet it carries a big heartbeat—considerable pathos, rich humanity—and real tenderness. Seduction, villainy—and melodramatic red meat are absent. And so it is different. And so it will succeed—because it is tender and human.

Theme. Homespun study in parental love with parents solving the problem of giving up one of their children by refusing to part with a single child.

Production Highlights. The fine sentiment. The heart appeal. The freedom of hokum. The rustic atmosphere. The even performances by players—and the naturalness of the children. The scene when parents visit the children as they lie in bed. The homespun humanities.

Direction. Has treated it with fine simplicity—keeping away from any suggestion of hokum. The repression. The homespun touches employed to give it genuine sentiment have carefully established the heart appeal.

Exploitation Angles. Feature it as a simple little heart study which will tug at the emotions. Make a play for feminine patronage. Build up campaign on what it means to have children in the home.

Drawing Power. Sure-fire audience picture—especially with feminine patrons. Particularly suitable for neighborhood houses and small towns.

Summary. An effective little heart study—this, which releases a fine glow of sentiment—which is free from any display of hokum—which tells its charming story with great simplicity and touching heart appeal. Rather slight for its footage—but homespun touches keep interest sustained.

From the Exhibitor's Trade Review

TOUCHING LOVE TALE

Hodkinson Picture Story Told in Simple, but Inspiring Terms.

By MICHAEL L. SIMMONS

Judging by sundry sniffles and incessant dabbing of eyes with moist soaked handkerchiefs at the showing of "Not One To Spare" in New York's Cameo Theatre, one is prompted to say, "It hurt beautifully."

The audience almost to a man—a foregone conclusion including the women, of course—took the simple, homely tale very much to heart, which is about as much proof as one could want as to the convincing heart interest and appealing effect of the screen version of the famous E. L. Beers poem.

The theme of "Not One To Spare" concerns the problem of two toil worn parents with a brood of six who are offered a life of ease and comparative luxury in exchange for one of their children. "I looked at John, and John looked at me," as the poem goes, on which the screen story is based, is the start of a series of speculations which the fond parents undergo in trying to determine which child they can best spare. They finally conclude that the absence of riches and physical comfort is as nothing compared to the deprivation of even the tiniest mite in the family.

The story which ensues is a simple, homely tale, revealing the great love of mother and father for their children and the immense sacrifices they consent to suffer in preference to the easier way out. The narrative unravels itself with all the beauty and poetry of a mother's love.

The six children carry off their parts in the story with convincing effectiveness. Ethel Wales, as the toil worn mother, gives an inspiring performance. Willis Marks, as the father,

From the Moving Picture World

"NOT ONE TO SPARE"

Hodkinson Offers Beautiful Little Story of Family Love That Plays Upon the Heart-Strings.

Reviewed by C. S. SEWELL

In "Not One to Spare" Hodkinson is offering an intensely human little story, chock full of heart interest. A picture that appeals to our finer instincts and brings back to each of us the love of his own mother and father or his own love for his children for the love that exists in an ideal family is the theme of this gem of the screen.

It is a picture that gets well away from the beaten path. There is no villain, no melodramatic thrills, no complicated plot, in fact the story is simplicity itself, dealing solely with the situation of a hard-working, sacrificing couple with seven children who find their love is so great they can not bring themselves to part with even one of them in exchange for material prosperity.

On this beautiful theme based on one of the most inspiring traits of human nature, family love, Renaud Hoffman, a producer unfamiliar to us has produced a picture that ranks as one of the finest things the screen has brought forth, in its charming simplicity, its deep heart appeal and poignant pathos, its supreme naturalness and the perfection of its acting and direction. Even a Griffith could not have played deeper on

From the Film Daily

"NOT ONE TO SPARE"

As a whole....Sentimental to the extreme with constant tugging at your heartstrings makes this small production well worth while and might prove a real box office.

Cast . . . No one of importance and no name of consequence, but seven of the most delightful kiddies that ever stepped before a camera. They look almost like the "our gang" crowd playing straight.

Type of story . . . Many years ago Mrs. E. L. Beers wrote a poem captioned "Not One To Spare," which told of the struggle of a man and his wife, both very poor, who faced the problem of sending one of their seven children to the husband's rich brother. In the end, of course, none of the children were allowed to go. Upon this thin, but gripping story there has been built a series of sequences which while sentimental are none the less interesting. . . . There is a very delightful entertainment present especially when the kiddies act. They are so natural. There is little for the grown-ups to do excepting that Ethel Wales as the mother, also seems most natural.

Type of story . . . The important point of this production is its simplicity. It only proves again that huge sums of money are not necessary to make a worthwhile production. The absence of important costly sets is hardly noticeable. One forgets the need of such aids in watching the development of the simple, yet direct story, which pulls so strongly.

Hoffman just misses having another "Over the Hill." His effort is especially worth while when it is considered that he not only directed this, but acted as his own cameraman.

Box Office Angle . . . Should be good material for neighborhood houses and small theatres.

Exploitation . . . Properly handled

OIL PAINTINGS

Beautify your lobby and you will see new faces at the box office. You can procure a set of Oil Paintings on "Not One to Spare," consisting of

- 1—30x40
- and
- 2—20x30

These are so made that you can unhook the two frames making two separate paintings.

You can secure these direct from the National Photographers, 719

Robert E. Welch in the editorial columns of the Moving Picture World said: "A picture without a hero, a villain, a 'massive' set, or a bathing pool scene. And we feel that we have seen one of the biggest pictures of the year."

To miss seeing this picture is to miss one of the best things in life.

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TO SPARE

The wonder picture of the year!

NOW PLAYING AT THE STRAND THEATRE

Four-Column Ad Cut No. 5

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SPARE

"Not One to Spare," the photoplay that was judged by New York critics and public to be "the wonder picture of the year" will be shown at the Strand Theatre for days beginning

We are pleased to be able to offer you a picture that has made motion picture history.

A Madeline Brandeis Production
Adapted and Directed by
RENAUD HOFFMAN

One-Column Ad Cut No. 1

He Possessed—

Health, Riches, Power—everything to command the respect of men—yet he was not happy.

DO YOU KNOW WHY?



NOT ONE TO SPARE

The Wonder Picture of the Year, will give you the most precious thing in the world—the Secret of Happiness!

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Now Playing at the Strand Theatre

Two-Column Ad Cut No. 3

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- 1—30x40
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These are so made that you can unhook the two frames making two separate paintings.

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LONELINESS!

All the money in the world cannot buy love!



NOT ONE TO SPARE

The Wonder Picture of the Year

Will warm the cockles of your heart and give you a new insight into the greatest thing in life.

Adapted and
Directed by
Renaud Hoffman

A Madeline
Brandeis
Production

Now Playing at
the Strand Theatre

One-Column Ad Cut No. 2

THE PICTURE THAT

the year!

HEATRE

Peace and contentment are in this home. The farmer's brother has met with financial success, but his heart is lonely. In his old age he wishes for the patter of little feet—the caress of little hands. So he offers the father of seven children an estate and an allowance for one of

study—this, which releases a fine glow of sentiment—which is free from any display of hokum—which tells its charming story with great simplicity and touching heart appeal. Rather slight for its footage—but homespun touches keep interest sustained.

From the Exhibitor's Trade Review

TOUCHING LOVE TALE

Hodkinson Picture Story Told in Simple, but Inspiring Terms.

By MICHAEL L. SIMMONS

Judging by sundry sniffles and incessant dabbing of eyes with moist soaked handkerchiefs at the showing of "Not One To Spare" in New York's Cameo Theatre, one is prompted to say, "It hurt beautifully."

The audience almost to a man—a foregone conclusion including the women, of course—took the simple, homely tale very much to heart, which is about as much proof as one could want as to the convincing heart interest and appealing effect of the screen version of the famous E. L. Beers poem.

The theme of "Not One To Spare" concerns the problem of two toil worn parents with a brood of six who are offered a life of ease and comparative luxury in exchange for one of their children. "I looked at John, and John looked at me," as the poem goes, on which the screen story is based, is the start of a series of speculations which the fond parents undergo in trying to determine which child they can best spare. They finally conclude that the absence of riches and physical comfort is as nothing compared to the deprivation of even the tiniest mite in the family.

The story which ensues is a simple, homely tale, revealing the great love of mother and father for their children and the immense sacrifices they consent to suffer in preference to the easier way out. The narrative unravels itself with all the beauty and poetry of a mother's love.

The six children carry off their parts in the story with convincing effectiveness. Ethel Wales, as the toll worn mother, gives an inspiring performance. Willis Marks, as the father, is also convincing and pleasing. "Not One To Spare" is minus the fanfare and hullabaloo generally associated with the theatricals that take with those who roll up the gross for the motion picture producer, but it is nevertheless thrice blessed in its strong elements of heart interest, love theme and simplicity.

To exploit this picture don't lose sight of the ready way in which the title adapts itself to teaser advertising. A title like "Not One To Spare" offers innumerable opportunities for working on the cupidiv.

From the Moving Picture World

"NOT ONE TO SPARE"

Hodkinson Offers Beautiful Little Story of Family Love That Plays Upon the Heart-Strings.

Reviewed by C. S. SEWELL

In "Not One to Spare" Hodkinson is offering an intensely human little story, chock full of heart interest. A picture that appeals to our finer instincts and brings back to each of us the love of his own mother and father or his own love for his children for the love that exists in an ideal family is the theme of this gem of the screen.

It is a picture that gets well away from the beaten path. There is no villain, no melodramatic thrills, no complicated plot, in fact the story is simplicity itself, dealing solely with the situation of a hard-working, sacrificing couple with seven children who find their love is so great they can not bring themselves to part with even one of them in exchange for material prosperity.

On this beautiful theme based on one of the most inspiring traits of human nature, family love, Renaud Hoffman, a producer unfamiliar to us has produced a picture that ranks as one of the finest things the screen has brought forth, in its charming simplicity, its deep heart appeal and poignant pathos, its supreme naturalness and the perfection of its acting and direction. Even a Griffith could not have played deeper on the heart strings.

Children are admittedly hard to direct, but Mr. Hoffman has taken seven of them ranging from about four to fourteen, and with the possible exception of the smallest tot in one scene, never do these children overact or just stand around and appear camera-conscious, they do just the very things real children would do. Mr. Hoffman must possess a wonderful insight in-

From the Film Daily

"NOT ONE TO SPARE"

As a whole.... Sentimental to the extreme with constant tugging at your heartstrings makes this small production well worth while and might prove a real box office.

Cast.... No one of importance and no name of consequence, but seven of the most delightful kiddies that ever stepped before a camera. They look almost like the "our gang" crowd playing straight.

Type of story.... Many years ago Mrs. E. L. Beers wrote a poem captioned "Not One To Spare," which told of the struggle of a man and his wife, both very poor, who faced the problem of sending one of their seven children to the husband's rich brother. In the end, of course, none of the children were allowed to go. Upon this thin, but gripping story there has been built a series of sequences which while sentimental are none the less interesting.... There is a very delightful entertainment present especially when the kiddies act. They are so natural. There is little for the grown-ups to do excepting that Ethel Wales as the mother, also seems most natural.

Type of story.... The important point of this production is its simplicity. It only proves again that huge sums of money are not necessary to make a worthwhile production. The absence of important costly sets is hardly noticeable. One forgets the need of such aids in watching the development of the simple, yet direct story, which pulls so strongly.

Hoffman just misses having another "Over the Hill." His effort is especially worth while when it is considered that he not only directed this, but acted as his own cameraman.

Box Office Angle.... Should be good material for neighborhood houses and small theatres.

Exploitation.... Properly handled there is no reason why every mother in your community should not be interested in "Not One To Spare," and there are few emotions which can be so successfully built up as that of mother love, and while mother love is not the actual theme it is so close to it that no difficulty should be encountered in finding material easily which should attract interest and hold the attention of the mothers of your community.

cost aside, and the world.

Let your patrons know just what kind of a picture this is, promise them a good, old-fashioned cry, one that will make them feel better, it will appeal to the women and unless we miss our guess, to the men as well, and we believe the audience reaction will not disappoint you. This reviewer is not ashamed to admit that after seeing hundreds of pictures and believing he had reached the stage where he was somewhat hardened, it brought moisture to his eyes more than once and there was a tightening at the throat.

All of the children are excellent, and there is a darling little tot that will win her way to your heart. Ethel Wales magnificently depicts the emotions of the patient, loving mother and Willis Marks is effective as the hard-working and equally adoring father.

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"NOT ONE TO SPARE"
A HODKINSON RELEASE

patience and the way he has handled this story makes us believe we will hear much more of him. The theme may seem slight for a five-reel picture, but he has handled it with the touch of an artist and even if the earlier portion where he is planting the atmosphere of ideal love may seem a trifle long, once the main situation is reached it so plays on the emotions that, like Oliver Twist, you feel like yelling for more.

It is not the sole province of the screen to amuse or thrill, everyone knows the value of pathos and heart interest and the appeal that brings tears. This is the province of this picture, and while touches of real natural humor are not missing, it brings to the spectator the pleasure of tears and the appreciation of life's most beautiful characteristics. It is a picture that ennobles, makes you

One-Column Ad Cut No. 2 One-Col. Prod. Cut No. 2

WHAT BROUGHT TEARS

READ THESE REVIEWS; DRAW YOUR

AN EXCERPT FROM SUNDAY'S NEW YORK TIMES. THE PICTURE WAS REVIEWED IN A DAILY ISSUE AND RECEIVED ADDITIONAL COMMENDATION IN THE SUNDAY ISSUE.

The outstanding film feature last week, in our opinion, was "Not One to Spare," the popularity of which was proved by the throngs that went to the Cameo to see this splendid adaptation of the old poem by Ethel Lynn Beers. It is also interesting to hear that it has been held over for a second week.

Renaud Hoffman is to be congratulated on this stirring, sympathetic film, as he might easily have spoiled the idea by stooping to bathos, which so

fering a house and land and a generous allowance for the rest of his days in return for one of the children, is pictured as a lonely man. His house is too quiet, and he wants somebody to run around, whose feet he can hear echoing throughout the house. Everybody knows a man in that state. There are many wealthy persons with adopted children, and this film will cause one to think of the mothers and fathers who have relinquished their offspring so

happens in this type of picture. There are persons who think that it has not sufficient drama to carry it for its full length, which is less than an hour. All we can say to this is that when we viewed this simple study it seemed to us none too long. And after all, every now and again there should be something different in the line of photoplays, just as there is in stories and stage plays.

"Not One to Spare" is recommended by its beautiful simplicity, its excellent direction and its adherence to the idea. There are no floods or fires, for which one should be thankful. It is merely the story reflecting family love, which, even though the narrative has been built upon a poem, is something that happens often in homes where parents may not even have as many as seven children. It has a strong moral — be contented with what you have. It shows that one must work hard, and also that the reward of laboring to gain the wherewithal to feed seven children is the cheer they give, the entertainment really that parents have from their boys and girls. The wealthy brother who writes to John, of-

the advantages of a good home and an education.

Mr. Hoffman makes one think in the picture. He delivers his story just as it might happen, and it is unnecessary to have any great dramatic effect. Such an inclusion would spoil this particular story, and the idea of having anything happen that is stretching the point would not suit this sympathetic effort. The director shows the home wherein there is a mother and father and their seven children, and he makes these young folks so natural that the story holds one's interest. It is almost like a Dickens story, as these young screen players, under clever direction, give one an effective characterization, and the pondering of the parents regarding which child they can spare creates a calm yet splendid suspense. When the girl who plays the violin is finally selected to go to the wealthy brother's home, everybody is bound to sympathize with those who are left behind. The dramatic climax comes when the father brings back his eldest daughter, with the simple assertion that he could not say good-bye to her.

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"Not One To Spare" is the

is their choice. There is a pitiful silence in which the affectionate little thing says good-bye to her brothers and sisters.

It is quite pitiful. And every one in the audience by this time is weeping copiously. When the father decides he cannot part with her and brings the child home to the mother, the little family rejoices loudly.

The picture has been exquisitely cast. There isn't a bit of overacting. The children couldn't be more natural if there had been no camera registering their little doings. There is no striving after effect in the whole picture, just

"THE PREVIEW," FILM MAGAZINE OF THE LOS

Mr. Renaud Hoffman, contemplating the making of a photoplay, quietly gathered up every film convention he could find. Then he gathered up all of the conventional plots. This done, he threw 'em all into the wastebasket. Sure that they were thus disposed of, he proceeded to make his picture. The result is something which even Mr. Hoffman scarcely hoped to attain.

"Not One to Spare," is a photoplay which unassumingly depicts, in a manner artistically and dramatically excellent,

bachelor, envies the penurious farmer his domestic happiness. And so he offers virtual luxury in exchange for one — just one — of his brothers seven children. The parents must decide whether they will accept the exchange, and, also, for which child.

That is all there is in Mr. Hoffman's film, except the manner in which the story is built up and enacted for the screen. The plot, taken from Ethel Lynn Beers' poem, would be swiftly and simply pooh-poohed by the ordinary film

It is done in much the same way that Corot might have smeared his brush across a stretch of canvas. And with much the same splendor of simplicity.

Also, the picture is something of an innovation. Mr. Hoffman has dispensed with the usual handsome hero and the usual seductive heroine. Nor has he anything which, in the ordinary use of the term, resembles a plot. Instead, Mr. Hoffman has chosen to make his drama of the element of which drama is made — internal conflict.

John Moore and his wife are just ordinary farm folks. Further, they look like farm folks. They have a flock of offspring. The wealthy brother, a city

still sees heroine bound and gagged and rescued from burning buildings.

But Mr. Hoffman isn't a film magnate. He isn't the type at all. Not even is he a temperamentally knickerbockered "great director." He is just a quiet, unassuming young man who used to be an artist, and who thought that he would like to make pictures.

The indisputable merit of "Not One to Spare" began with the casting. Any story might have been as good had it been cast and directed the same way. Willis Marks, who plays the somewhat tired, entirely visionless farmer, looks in the film as though he might have spent his entire life in that same way, on

Accorded High Honors

The National Board of Review in its report for the week ended March 22 places "Not One to Spare" with "America" and "A Boy of Flanders" as the three best films to come before the board.

This high honor follows unprecedented praise for the film from New York critics. Another epochal event in its two weeks' run at the Cameo was a special showing, at the suggestion of Will Hays, the dean of the motion picture industry, for the Committee on Public Relations of Motion Picture Producers' and Distributors' Association.

From the N. Y. Evening Post STORY OF CHILDREN APPEALS

The little Cameo Theatre has an A-1 program this week. The big picture is called "Not One To Spare," an adaptation of the old familiar poem of the same title by Ethel Lynn Beers. There is nothing much in the way of a thrilling story in it, simply a description of the mental anguish endured by two poor, but human parents, in their effort to decide which of their seven children they shall give to the rich uncle for adop-

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From the New York World
THE NEW FILM AT THE
CAMEO "NOT ONE TO SPARE"

There's a swish of spring air and a smell of new mown hay, a peeping of chickens and the laughter of children about "Not One To Spare," the new motion picture at the Cameo Theatre.

It is altogether lovely. Quietly and unexcitedly, somewhat lazily, in that charming way in which a brook is lazy, this picture dramatizes a poem which appeared in the Fourth Readers of a quarter of a century ago, "Not One To Spare," by Mrs. E. L. Beers.

There were two brothers. One aimed at financial success and achieved it. The other built up his home, married, settled down on a farm, was blessed with seven children and worked to the bone to keep himself and his family housed and fed. With ol-

VIEWS; THEN YOUR OWN CONCLUSION

MAGAZINE OF THE LOS ANGELES TIMES, SAYS:

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That is all there is in Mr. Hoffman's film—except the manner in which the story is builded up and extended for the screen. The plot, taken from Ethel Lynn Beers' poem, would be swiftly and suitably pooh-poohed by the very film

that same farm—and so does Ethel Wales, who portrays the wife.

Mr. Marks wears neither a straggly beard nor a hickory hat. He merely wears an old pair of trousers that never did quite fit, anchored in place with worn suspenders. His wife's hair strays about a bit—she makes cookies for the kids to steal. After selecting these types, it was up to Mr. Hoffman to make them act, to register just what he wanted—and they did. The kids, too.

They laughed and they cried

which is why one still sees heroin bound and gagged and rescued from burning buildings.

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recently, in a big picture, a well-known and high-salaried actress used glycerin for tears—but none of Mr. Hoffman's cast did. They didn't look the least bit pretty when they cried—but then, people don't. People cry because, for some reason or another, they are miserable. . . .

Summed up, the whole merit of "Not One to Spare" lies in the fact that it cannot be spoken of as "a production." It is one of those charming little things which, so seldom found in the theatre, may be watched effortlessly with eminent pleasure. Compared with the ever-present "super-spectacle," it is as gratifying as a well-wrought miniature; less pretentious, but in no wise less perfect.



"NOT ONE TO SPARE"—A HODKINSON RELEASE
Two-Column Production Cut No. 1

NEW YORK SUN SAYS:

It is difficult to apply ordinary standards to "Not One to Spare" at the Cameo. The movie disarms by its unpretentiousness, leaves one helpless before its ingenuous candor. For, after all, one cannot strike a child.

And detailed criticism of what is without doubt one of the most sentimental and tear-filled cinemas extant would amount very nearly to that. In more ways than one, since children form a large portion of the cast. One could never strike the pouting little tike with the long bobbed hair and the habit of flitting here and there in a wild rush of twinkling, uncertain toes. And when she runs from the indignant geese and again bites large moonshaped bites from the cookies she is carrying to her brothers and sisters—well, what is a conscientious movie reviewer to say to that? That the play is bosh and untrue to most human experience? It is as true as that little girls like cookies.

The best way to see "Not One to Spare" is to forget that it is based on that deathless example of early Guestism—"I looked at John, John looked at me," and view it simply as a series of unrelated bits from the incoherent, gay, tragic life of childhood. Childhood in a land of dogs and chickens, and all those other bucolic things that poets and Congressmen talk about so much and nobody, perhaps,

among her seven children that one which is to be adopted by the wealthy brother, who offers in exchange a new farm and an income for life. It is almost by genius that she keeps the scene—one of the hardest a woman could be called upon to act in this day of little faith—from becoming ridiculous. She makes it very touching.

And in the kitchen, with the children hanging about and clinging to her skirts as she carries the cookies, pan held in caught up apron, to the table and kicks the oven door shut behind with a despairing kick of her one free foot. And when—but particularization is anathema, as the worthy Mr. Sumner has so frequently pointed out.

Willis Marks is equally good as John Moore, weary with the cumulated labors of many years and finally unable to let go the one they have decided it shall be. (There is no harm in telling the story, it has so little to do with the merits of the picture.)

We are inclined to wish we could grow more indignant at "Not One to Spare." It is unquestionably an intellectual lapse not to arise in our sophisticated bad manners and stalk from the theatre when the flood of tears begins gently to lift the farmhouse from its foundation. (We quite honestly, if anybody is interested, believe that it is.) And nevertheless we did not go. If we had it to do over again we would again not go.

There, for one thing, is the little girl being chased by the geese.

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REPORT FROM THE MORNING TELEGRAPH OF APRIL 21ST: *Hodkinson Film Booked*

A contract has been arranged by both the Loew and Fox circuits in the Metropolitan district for an early showing of Hodkinson's new picture, "Not One to Spare." This production was recently put on by Hodkinson for a two weeks' run at the Cameo Theatre under the title of "Which Shall It Be?" since changed, and, although in no way a pretentious offering, received what is probably the most unanimous praise accorded a recent picture on Broadway. The Fox and Loew showings will be in the nature of a semi-pre-release run before general distribution.

"A DRAMATIC GEM," TIMES SQUARE DAILY

"Not One To Spare," a dramatic gem of the screen replete with heart interest, based on the poem, "Not One To Spare," by Mrs. E. L. Beers, at the Cameo yesterday by the Hodkinson Corporation, releasing the picture. It is a domestic home life tale, no great

should be something different in the line of photoplays, just as there is in stories and stage plays.

"Not One to Spare" is recommended by its beautiful simplicity, its excellent direction and its adherence to the idea. There are no floods or fires, for which one should be thankful. It is merely the story reflecting family love, which, even though the narrative has been built upon a poem, is something that happens often in homes where parents may not even have as many as seven children. It has a strong moral — be contented with what you have. It shows that one must work hard, and also that the reward of laboring to gain the wherewithal to feed seven children is the cheer they give, the entertainment really that parents have from their boys and girls. The wealthy brother who writes to John, of-

happen that is stretching the point would not suit this sympathetic effort. The director shows the home wherein there is a mother and father and their seven children, and he makes these young folks so natural that the story holds one's interest. It is almost like a Dickens story, as these young screen players, under clever direction, give one an effective characterization, and the pondering of the parents regarding which child they can spare creates a calm yet splendid suspense. When the girl who plays the violin is finally selected to go to the wealthy brother's home, everybody is bound to sympathize with those who are left behind. The dramatic climax comes when the father brings back his eldest daughter, with the simple assertion that he could not say good-bye to her.

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The Cameo Theatre is fast becoming noted as a small theatre in the heart of Broadway which offers a good bill, well-chosen and well presented. This week there is as much good judgment shown in the feature as there is habitually in the selection of the program, for in "Not One To Spare," we have a picture that is off the beaten track and which, in its simplicity and directness, carries an appeal straight to the heart.

"Not One To Spare" is the product of some obscure company, but whoever was responsible for the transference to the screen of the old poem has done a piece of work of rare taste and appeal.

It is the little homely story of the poor father and mother in a little country village who, faced with poverty and deprivation, consider the advisability of sending one of their little children to be brought up in luxury by a rich uncle.

The appeal of the picture lies not only in its simplicity, but in the little human touches. The children are a lovable brood. There is the fine young boy who helps his father, the bad boy who cannot keep out of mischief, the baby who is spoiled by all, the twins, the little girl who wants to study music and the invalid. After showing what a united little family they are and bringing out the characteristics of them all, the mother and father go to the bedsides of all their little ones, trying to decide which would be best benefited by the education offered by their uncle.

The baby is too young; the twins should not be separated; the eldest boy's help is invaluable on the farm; the bad boy needs his mother's guidance, the invalid child would not be welcome. But the little girl who wants to study music! She

is their choice. There is a pitiful silence in which the affectionate little thing says good-bye to her brothers and sisters.

It is quite pitiful. And every one in the audience by this time is weeping copiously. When the father decides he cannot part with her and brings the child home to the mother, the little family rejoices loudly.

The picture has been exquisitely cast. There isn't a bit of overacting. The children couldn't be more natural if there had been no camera registering their little doings. There is no striving after effect in the whole picture, just a gradual unfolding of a human little story, humanly and intelligently done, which more ambitious producers might do well to emulate. The cast is comprised of unknowns.

By D. G. WATTS

This picture will please any type of audience, and should be especially welcome in home communities, where there are women's and mothers' clubs. Its appeal is the elemental one of love of home and family, and it is decidedly well directed and acted. Once seen, it will create new word-of-mouth notice for itself, and in community neighborhoods should be good for a strong repeat.

The story is extremely simple and a "tear-jerker" of pronounced type. A farmer and his wife, poor but happy in a family of seven children, receive a letter from the rich but childless brother, offering a substantial income if permitted to take away and adopt one child. The couple go in detail over the qualities which endear each child to them and can reach no conclusion. Finally the eldest girl is decided upon, and a sad parting takes place. As the train pulls in, however, the father finds it impossible to make the sacrifice and takes the child home again.

The pull in this production lies in the little human details, amusing and pathetic, with which it abounds. Mr. Hoffman has done wonders with the children, and the adults in the cast are also excellent. We can guarantee that there will not be a dry eye in the house, and if your audience likes a "good cry" over clean, honest sentiment, here is the best offering we have seen in many a day.

use of the term, resembles a plot. Instead, Mr. Hoffman has chosen to make his drama of the element of which drama is made — internal conflict.

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There were two brothers. One aimed at financial success and achieved it. The other built up his home, married, settled down on a farm, was blessed with seven children and worked to the bone to keep himself at his family housed and fed. With age approaching, the wealthy brother offered an estate and an allowance for one of the children — any one who would be given the benefit of his wealth.

Finish the story for yourself. It is a sentimental little thing, of course, but it's done in a homely manner with admirable tact. It might be recommended to all those who think a picture ought to have plenty of blood and thunder, which maybe a production or two on the side to make worth seeing. P. V.

COMMENT OF LOUELLA PARSONS IN THE COMMENT

"Not One to Spare" sounds like a sex play and is in reality a homespun tale of a mother, father and seven children. Instead of a triangle as its chief motivation, with the husband, the lover and the woman, as one might expect, there is nothing that even remotely suggests love, passion or hate, the components of the average motion picture film drama.

Far from these devastating elements of life, "Not One to Spare," gentle readers, is based on the familiar poem, "Not One to Spare," written by Mrs. E. L. Beers, and read in classrooms all over the country for many, many years. In its pictorial form it might be called an arch enemy of birth control. It might also be called propaganda in favor of raising large families, for, while John Moore and his

wife live in abject poverty, yet they feel they cannot spare one of their brood to a rich uncle. The uncle offers the mother and father a home and a comfortable income in exchange for a child, but they refuse the gold and keep the seven.

In these days of handsome heroes, beautiful heroines, and engaging villains, it is something of a daring feat to make a film sans any of these ingredients.

We have to say an encouraging word to Renaud Hoffman, the producer, who had the courage of his convictions and went ahead and made his first film without any of the usual box office fodder.

John Flinn must have thought the same thing. He saw "Not One to Spare" and, because it is something different and some-

TO THE EYES OF "HARD

"Not One to Spare" began with the casting. Any story might have been as good had it been cast and directed the same way. Willis Marks, who plays the somewhat tired, entirely visionless farmer, looks in the film as though he might have spent his entire life in that same way, on those charming little things which, so seldom found in the theatre, may be watched effortlessly with eminent pleasure. Compared with the ever-present "super-spectacle," it is as gratifying as a well-wrought miniature; less pretentious, but in no wise less perfect.

NEW YORK SUN SAYS:

It is difficult to apply ordinary standards to "Not One to Spare" at the Cameo. The movie disarms by its unpretentiousness, leaves one helpless before its ingenuous candor. For, after all, one cannot strike a child.

And detailed criticism of what is without doubt one of the most sentimental and tear-filled cinemas extant would amount very nearly to that. In more ways than one, since children form a large portion of the cast. One could never strike the pouting little tike with the long bobbed hair and the habit of flitting here and there in a wild rush of twinkling, uncertain toes. And when she runs from the indignant geese and again bites large moonshaped bites from the cookies she is carrying to her brothers and sisters—well, what is a conscientious movie reviewer to say to that? That the play is bosh and untrue to most human experience? It is as true as that little girls like cookies.

The best way to see "Not One to Spare" is to forget that it is based on that deathless example of early Guestism—"I looked at John, John looked at me," and view it simply as a series of unrelated bits from the incoherent, gay, tragic life of childhood. Childhood in a land of dogs and chickens, and all those other bucolic things that poets and Congressmen talk about so much and nobody, perhaps, truly appreciates after he is ten.

We have seldom seen more perfect acting, screen or otherwise, than Miss Ethel Wales brings to the part of Mrs. Moore, the lady who is lachrymously compelled to choose from

among her seven children that one which is to be adopted by the wealthy brother, who offers in exchange a new farm and an income for life. It is almost by genius that she keeps the scene—one of the hardest a woman could be called upon to act in this day of little faith—from becoming ridiculous. She makes it very touching.

And in the kitchen, with the children hanging about and clinging to her skirts as she carries the cookies, pan held in caught up apron, to the table and kicks the oven door shut behind with a despairing kick of her one free foot. And when—but particularization is anathema, as the worthy Mr. Sumner has so frequently pointed out.

Willis Marks is equally good as John Moore, weary with the cumulated labors of many years and finally unable to let go the one they have decided it shall be. (There is no harm in telling the story, it has so little to do with the merits of the picture.)

We are inclined to wish we could grow more indignant at "Not One to Spare." It is unquestionably an intellectual lapse not to arise in our sophisticated bad manners and stalk from the theatre when the flood of tears begins gently to lift the farmhouse from its foundation. (We quite honestly, if anybody is interested, believe that it is.) And nevertheless we did not go. If we had it to do over again we would again not go.

There, for one thing, is the little girl being chased by the geese.

A Write-up from Harrison's Reports.

"NOT ONE TO SPARE"
WITH A SPECIAL CAST

A simple yet deeply pathetic little picture. It is different from the regular run of pictures. There is hardly any plot to it; it simply depicts the love a father and a mother feel for their children. They are poor, but prefer to remain poor, rather than part with any of their seven children. The father's wealthy brother, a widower, asked them to let him have one of the children to rear and love as his own. They decided to send the eldest daughter, so that she might be given the opportunity of studying music, to which she has a great inclination. The father, however, unable to say at the station good-bye to his daughter, takes her back home.

The life on the farm showing the mother cheerfully drudging for the sake of the children; the pranks of the children, which the mother is always ready to forgive; their little sorrows; their little joys—all these are presented in a true-to-life manner.

... It will, no doubt, satisfy everyone who will see it—man, woman or child.



"NOT ONE TO SPARE"
A HODKINSON RELEASE

One-Col. Prod. Cut No. 1

Cuts and Mats shown in this press sheet are available at your Hodkinson Exchange.

From the New York World THE NEW FILM AT THE CAMEO "NOT ONE TO SPARE"

There's a swish of spring air and a smell of new mown hay, a peeping of chickens and the laughter of children about "Not One To Spare," the new motion picture at the Cameo Theatre.

It is altogether lovely. Quietly and unexcitedly, somewhat lazily, in that charming way in which a brook is lazy, this picture dramatizes a poem which appeared in the Fourth Readers of a quarter of a century ago, "Not One To Spare," by Mrs. E. L. Beers.

There were two brothers. One aimed at financial success and achieved it. The other built up his home, married, settled down on a farm, was blessed with seven children and worked to the bone to keep himself and his family housed and fed. With old age approaching, the wealthy brother offered an estate and an allowance for one of the children—any one—who would be given the benefit of all his wealth.

Finish the story for yourself. It's a sentimental little thing, of course, but it's done in a homely manner with admirable tact. It might be recommended to all those who think a picture ought to have plenty of red blood and thunder, with maybe a seduction or two on the side to make it worth seeing.

P. V.

REPORT FROM THE MORNING TELEGRAPH OF APRIL 21ST:

Hodkinson Film Booked

A contract has been arranged by both the Loew and Fox circuits in the Metropolitan district for an early showing of Hodkinson's new picture, "Not One to Spare." This production was recently put on by Hodkinson for a two weeks' run at the Cameo Theatre under the title of "Which Shall It Be?" since changed, and, although in no way a pretentious offering, received what is probably the most unanimous praise accorded a recent picture on Broadway. The Fox and Loew showings will be in the nature of a semi-pre-release run before general distribution.

"A DRAMATIC GEM,"

TIMES SQUARE DAILY

"Not One To Spare," a dramatic gem of the screen replete with heart interest, based on the poem, "Not One To Spare," by Mrs. E. L. Beers, at the Cameo yesterday by the Hodkinson Corporation, releasing the picture. It is a simple home life tale, no great cast of picture names, but a story that is going to grip every mother's heart and bring tears to the eyes of those who see it.

It is a sob picture pure and simple, and as such it will go down in film history with "Over the Hill."

Directed by Renaud Hoffman, it is the first of a series to be made from the famous heart interest poems of history.

WELLA PARSONS IN THE NEW YORK AMERICAN

... wife live in abject poverty, yet they feel they must not spare one of their brood. The uncle offers the father a home and a comfortable income in exchange for a child, but they refuse the gold.

In these days of handsome heroes, beautiful heroines, and engaging villains, it is something of a daring feat to make a film sans any of these ingredients.

We have to say an encouraging word to Renaud Hoffman, the producer, who had the courage of his conviction and went ahead and made his first film the usual box-office fodder.

John Flinn must have thought the same thing. He saw "Not One to Spare" and, because it is not and some-

thing that any Sunday School can show with a fine moral effect, arranged to have it distributed by the Hodkinson Company.

One can scarcely review "Not One to Spare" in the same way that the usual picture is reviewed—it is so different from the usual film offering. The cast has Ethel Wales, Willis Marks, David Torrence and seven children. The grown-ups do their part without any great credit or discredit, although Ethel Wales must get a passing word for managing to look motherly through so much footage.

It is a film that even the family pastor will sanction and one that the churches will not hesitate to run if they see it, so thoroughly in accord with all that is good and proper is its teaching.

"HARD-BOILED" CRITICS

NEW YORK EVENING JOURNAL SAYS:

"NOT ONE TO SPARE" CONTAINS A SINCERELY TOLD STORY

Refreshing Absence of Villains, Railroad Wrecks or Midnight Cabarets in the Picture.

By ROSE PELSWICK

"Which shall it be? Which shall it be?"

I looked at John, John looked at me.
The problem on the screen is sad—
The father and the mother had
To give one of their children;
Get, in return, a house and land.

"With seven hungry mouths to feed
And seven little children's needs—"
The father and the mother went
Among them as they slept, and sent
A note that said in courteous way
"They could not give one child away."

The way the soulful story steered,
We yielded to our thoughts and
cheered.

Which isn't being done, and so
We thought it best one of us go.
"Which shall it be? Which shall it
be?"

I looked at John, John looked at me.

Mrs. E. L. Beers, which, we are reminded was published in the Fourth Readers of the public schools about twenty-five years ago, under the title "Not One to Spare," the former copybook

classic now asks "Which Shall It Be?" at the Cameo Theatre.

Willis Marks, "happy in his humble poverty," with seven children and a disappointed farm up-State, is envied by David Torrence, "sad in his lonely luxury," in a home as big as the public library with two stone lions keeping guard. Torrence writes his brother and offers to give him a house and lot and a lifelong allowance in exchange for one of the seven children to raise as his own.

Marks and Ethel Wales, both well cast, spend several reels trying to decide what to do, speak in poetic sub-titles, introduce some tearful scenes and try to choose between the children. And all the children in the cast are adorable.

There is a refreshing absence

of midnight cabarets in the picture, which contains a sincerely told story, interesting in its sympathetic simplicity and answers the question to every one's satisfaction.

COLORED SLIDE



THE EXHIBITORS' HERALD SAYS:

If you want a clean picture, one devoid of all eternal triangle stuff, but with a lover interest of such a nature as to give it intense holding interest and above all such pathos as to bring a tear to every eye and a choke in every throat, don't overlook "Not One to Spare" being put out by the Hodkinson company.

Based on a poem that every public school pupil of twenty-five years ago knew by heart, and which has been printed thousands of times since, "Not One to Spare" as a picture production is away out of the ordinary and will undoubtedly be well liked. Director Hoffman has spared no effort to make an entertainment feature of merit and while the sob stuff predominates there is much in the way of clean light comedy touches to balance.

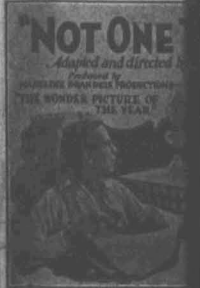
There are but four grown-ups in the cast and while the work of all these is good, the real interest will be found in the seven

clever children from whom a father and mother are asked to select the one they can best spare.

The story is a simple one of father and mother with a brood of little ones so numerous that it is only by the greatest efforts that both ends are made to meet. The father has a brother, childless and rich, who offers to take one of the children into his home and give it all that wealth will bring, and also in return to provide for the remainder of the family in peace and comfort for the balance of their days.

The attempt to select one of the brood furnished opportunity for a scene so filled with pathos as to bring tears to the eyes of the toughest cynic. This is handled by Director Hoffman with a delicacy and cleverness that makes it one long to be remembered. In the end no child is given and the family remains poor in worldly goods but rich in love.

Effective Lobby



SET OF EIGH



Colored Lobby Card (22"x28")

There's a spirit of
"home, sweet home,"
in this paper.

Post These



ive Lobby Displays and Posters

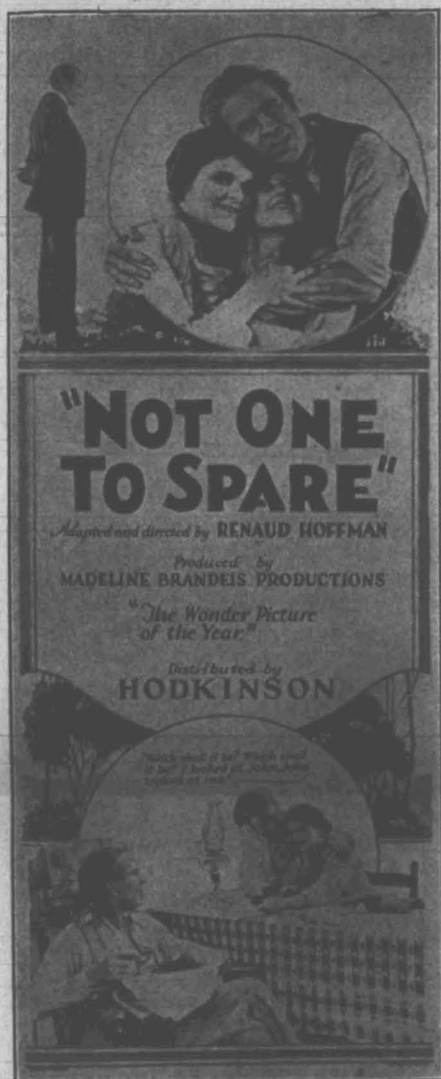


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Colored Lobby Card (22"x28")

a spirit of
sweet home,"
paper.

It has the human
touch that appeals
to the heart.

Post These for Results at the Box-Office





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CATCHLINES

The Wonder Picture of the Year.

A picture with a flock of kiddies that tug at your heart.

The most human "home sweet home" picture ever produced.

A picture without a hero, a villain, a massive set or a jazz-crazed girl but one of the greatest film dramas of old times.

A story that's "different,"—that "gets you" by its extraordinary simplicity.

An exquisite little gem of a photoplay—a story rich in sentiment and human touches.

A home-life tale as sweet as mother-love.

To miss this picture is to miss one of the best things in life.

Wealth cannot buy happiness: a humble home where love is, is better than a vast palace of loneliness.

A simple story of home life that strikes a sympathetic note in every heart.

Complete Trailer Information

National Screen Service, Inc., furnishes good trailers on all Hodkinson pictures.

On all releases National Screen Service has a Service Trailer consisting of main title and 75 feet of carefully selected scenes. This costs \$5.00, and \$1.50 refund is allowed if you return the trailer within two weeks of shipment.

You can secure a regular trailer service from National Screen Service on all productions at the cost of \$25 monthly.

The following Hodkinson exchanges have these trailers in stock: Denver, Seattle, Atlanta, Dallas, Minneapolis and Omaha.

Ask the booker at any of these exchanges.

Or order direct from any of the following offices of

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Wire or Write—Giving Exact Play Date



Colored Lobby Card (22"x28")

There's a spirit of
"home, sweet home,"
in this paper.



One Sheet Poster 1A



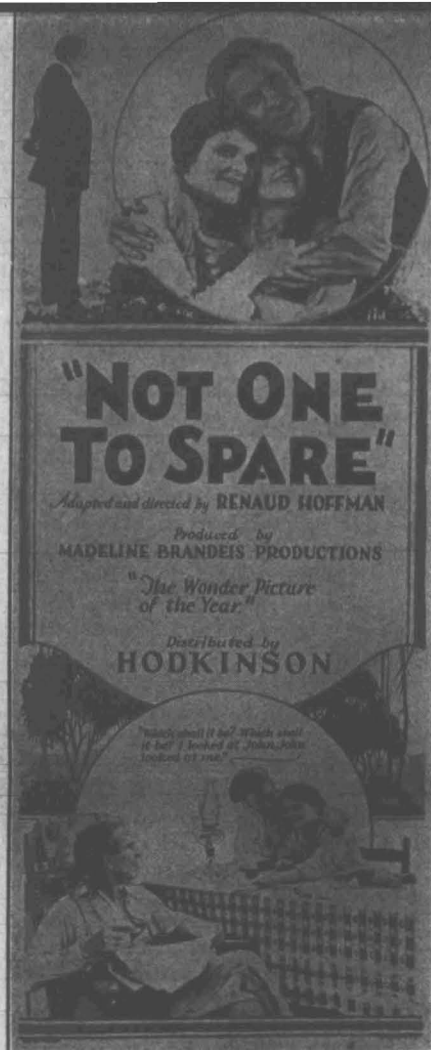
Three Sheet Poster 3A

Post These



Card (22"x28")

a spirit of
sweet home,"
paper.



Colored Lobby Card (22"x28")

It has the human
touch that appeals
to the heart.

Post These for Results at the Box-Office



SIX SHEET POSTER



One Sheet Poster 1B



TWENTY-FOUR SHEET POSTER



Three Sheet Poster 3B

JUN 12 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of
of the United States

Not One to Spare - five reels

Respectfully,

FULTON BRYLAWSKI

The
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Not One to Spare	6-12-24	L20300

The return of the above copies was requested by the said
Company, by its agent and attorney on the 12th day of
June, 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

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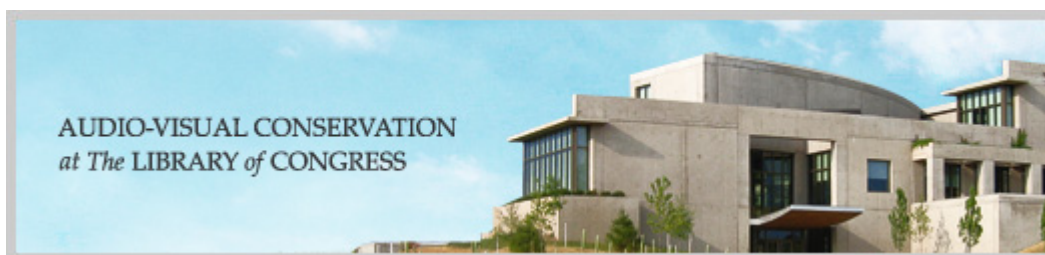
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